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5. He said he was ane licher- ous bull, That croynd bayth day and nycht. (ll. 41 and 42.)	5. He was chast and no lech- our, And sweet as is the brem- ble-flour That bereth the rede hepe. (ll. 1935 ff.)
6. This aunterouss knyght, qu- har ever he vent, Ad justinge, and at torna- ment, Evir moir he wan the gre. (ll. 31 ff.)	6. He was a knight auntrous. (l. 2099.) A knyght was fair and gent In bataille and in tourney- ment. (ll. 1905 and 1906.) Sir Thopas, he bereth the flour Of royal chivalry. (ll. 2090 and 2091.)

No one of these parallels, standing alone, would be of much significance. But considering the similarity of satirical purpose in the two poems, the practical identity of stanza, and the occurrence of a considerable number of rather striking verbal similarities, one is justified, I believe, in saying that when he wrote *Sir Thomas Norray* Dunbar was consciously imitating *Sir Thopas*.

FRANKLYN BLISS SNYDER.

Northwestern University.

'GHOST-WORDS.'

In Sweet's *Anglo-Saxon Dictionary*, p. 34b, we read the following entry:

'*cinedaben* ornamented in some way: *hyre = an cyrtel* Ct.'

The word is certainly a puzzle which will be solved when we turn to Hall's Dictionary where we find on page 56b '*cinewāden* adj. of royal purple KC 1290.' KC 1290 means Kemble's Codex Diplomaticus No. 1290 = Thorpe's *Diplom. Angl.* p. 538. The passage in question reads from line 4 on thus: *ȝ hio an Ceoldryfe hyre blacena tunecena swa þær hyre leofre beo. ȝ hyre betsð haliryft. ȝ hyre betspan bindan. [ȝ Æþelf] læde þisse hwitan hyre cinewādenan cyrtel. ȝ cuffian. ȝ bindan.* The letters in brackets are supple-

mented by Thorpe who gives this rendering: 'And she (viz. Wynflæd in her will of ca. 995) gives to Ceoldryth whichever she prefers of her black tunics, and her best holy veil and her best binder, [and to Æthelf]læd her white striped kirtle and cuffs and binders.' Thorpe designates 'white striped' as conjectural translation. I do not think it can stand; *þisse hwitan* is, as far as I can see, in apposition to Æthelflæd and designates her as *Candida ista* to distinguish her from other women going by the name of Æthelflæd; *cinewāden* Hall correctly, I think, interprets as meaning 'of royal purple.' It is no doubt a compound of *cyne* and *wāden* = *wāden* = *wāden* 'hyacinthinus,' which is absent from Sweet and B.-T., though recorded by Hall. For instances of the adjective cp. *wið ðy wedenen attrē* (Grein-Wülker, *AgS. Prosa*, vol. I, 323) and Napier OEGl, 7, 372 = 8, 374 *wāden* 'iacinthi(n)a.' How Sweet came to transmogrify Hall's *cinewāden* = *cynewāden* to *cinedaþen* escapes me. Certainly there is no warrant for it.

Another ghost-word is

misþegnian, *-þēnian* 'misuse'

exhibited by Sweet on page 119a of his *Dictionary* as quite a common word. As a matter of fact, it is nothing but Sweet's change of what Hall quotes as nonce-word from *Lib. Scint.*, 224, 10, '*misþenian* to misuse, abuse.' The passage in question as printed by E. W. Rhodes is this:

*fram flæscum þinum aceorf hi þhe na symle þe
a carnibus tuis absceide illam ne semper te
miswenige.
abutatur.*

I hardly think we shall go amiss in taking the last interpretation to stand for *miswenige*, either the scribe miscopied the symbol = *w* and *r*, or the editor misread the two letters which sometimes very closely resemble *þ* and *n*. As to *miswenian* 'abuti,' compare *foruerit* 'abusus,' Grf. 1135. Also Sweet's (p. 136a)

penn 'kind of cataract (disease of the eye)'

will be nothing but a misreading of *Leechd.*, I, 374^a *ȝ wið wenne*, printed by Cockayne *þenne*. Certainly we read *wið wænne* in the exactly corresponding passage, *Leechd.*, III, 4^b =

Leonhardi, *Læceboc*, p. 122⁴ *wīð wænne*, which shows that we have to do with the well-known

wenn 'tumor.'

Therefore *penn* as a term for an eye-disease must be stricken as unwarranted from the Dictionaries of Hall, Sweet, and Bosworth-Toller.

O. B. SCHLUTTER.

Leiden, Holland.

THE SOURCE OF AN INCIDENT IN GAMMER GURTON'S NEEDLE.

It seems not to have been noted in connection with this interesting and important Elizabethan comedy¹ that one of its minor incidents, the intrusion of Dr. Rat into the house of Dame Chatte and his warm reception, finds a parallel in a familiar episode from the history of Reynard the Fox. In the play, it will be remembered, Diccon the Bedlem declares that he has seen the lost needle in Dame Chatte's hands and promises to bring the vicar where he may take her unawares.² He has already put the dame on her guard by telling her that Hodge has sworn to avenge the injuries which he has received at her hands by making an inroad upon her hen roost. When the two come to the house Diccon points out a hole and bids Dr. Rat creep in. He does so and is welcomed with a shower of blows.

"Ware that!" cries Diccon, "Hoow my wenches! have ye caught the Foxe

That used to make revel among your hennes and cocks?

Save his life yet for his order, though he susteine some paine.

Gogs bread! I am afraid they will beat out his braine."

In the Beast Epic a similar trick is played on Isengrim the wolf by that more primitive mischief-maker, Reynard. The incident is related with gusto in the course of the latter's confession of his sins. I quote from Caxton's version,³ which

the author of *Gammer Gurton* is most likely to have known.

"Tho ledde I hym to a place where I tolde hym ther were vii hennes and a cocke whiche satte on a perche and were moche fatte. And ther stode a faldore by, and we clymmed ther up. I sayde to hym: yif he wolde bileve me and that he wold crepe in to the dore, he shoulde fynde many fatte hennes. Isengrym wente al lawhyng to the dore ward and crope a lityl in and tasted here and there and at laste he sayde to me: 'Reynard, ye borde and iape with me, for what I seche I fynde not.' Then said I: 'Eme, yf ye wyl fynde, crepe forther in. He that wil wynne, he muste laboure and aventure. They that were wonte to sytte there, I have them a waye.' Thus I made hym to seche ferther in, and shoove him forth so ferre that he fylle down upon the floer, for the perche was narow, and he fill so grete a falle that they sprange up alle that slepte. And they that laye nexte the fyre cryden that the valdore was open and somthing was falle and they wiste not what it myght be. They roose up and lyghte a candel, and whan they sawe hym the smeton, beten and wounded hym to the deth." (*i. e.*, almost to death; for Isengrim is still alive).

The general resemblance between the two incidents is obvious. The changes in *Gammer Gurton* are such as would naturally have resulted from the substitution of men for animals and the use of the motive in the complication of the plot. It is to be noted that while the real object of Dr. Rat's visit is different from that of the wolf, Dame Chatte supposes it to be the same. A further indication that the author of *Gammer Gurton* found the germ of this episode in the *Reynard* is Diccon's remark about the fox and hens quoted above. Later Dame Chatte speaks of the incident in the same terms.

"Who it was? A false theefe,
That came like a false foxe my pullaine to kil and
mischeefe!"⁴

JAMES HOLLY HANFORD.

Harvard University.

¹ Edited by Henry Bradley, in *Gayley's Representative English Comedies*, New York, 1903, pp. 195 ff.

² Act iv, Sc. ii, ll. 115 ff.

³ *The History of Reynard the Fox*, ed. Arber. The Eng-

lish Scholar's Library, I, Cap. xii, pp. 26-7. I have inserted marks of punctuation.

⁴ Act v, Sc. ii, l. 50. Cf. also ll. 86-7.